



The University of Iowa Electronic Music Studios presents:

The Digital Honkbox Revival

and

Electronic Music from University of Iowa Students

Four Systems

Earle Brown

*Rebecca Ashe, flute
Brad Baumgardner, bass clarinet
Scott Blasco, guitar
Andrew Cole, computer
Katherine Crawford, voice*

Echolalia

Adam Hardin

*Brad Baumgardner, bass clarinet
Scott Blasco, computer*

A Play on Sounds

Yunsoo Kim
(University of Iowa)

Stereo, Fixed Media

Sustinui Te

Scott Blasco

*Katherine Crawford, voice
Scott Blasco, computer*

Recoil

Shane Hoose
(University of Iowa)

Stereo, Fixed Media

Sound, Timbre, and Density III

Andrew Cole

*Rebecca Ashe, flute
Andrew Cole, computer*

Copenhagen Wheel

Zach Zubow
(University of Iowa)

*Andy Thierauf, percussion
computer*

Yard Pears

Brad Baumgardner and Scott Blasco

*Rebecca Ashe, flute
Brad Baumgardner, bass clarinet
Scott Blasco, computer
Andrew Cole, computer
Katherine Crawford, voice*

Program Notes and Composer Biographies

Earle Brown’s *Four Systems* is an early work in the medium of graphic notation. Though this piece has traditionally been performed by a solo pianist, the composer makes no limitations on the numbers or groups of instruments that may interpret the notation. The honkbox realization of this work focuses on a twenty-first century adaptation featuring a created electronic instrument as well as traditional orchestral instruments. In this realization, the performers endeavor to interact with one another while remaining committed to following the contour established by Brown’s notation. In some instances, creative interpretation of the notation is required.

Earle Brown, a major force in contemporary music and a leading composer of the American avant-garde since the 1950s, died on July 2, 2002 at his home in Rye, New York. He was associated with the experimental composers John Cage, Morton Feldman, and Christian Wolff who, with Brown, came to be known as the New York School. Earle Brown’s influence on the avant-garde community has been philosophical as well as tangible and practical. His conducting techniques and experiments with “time notation,” improvisation, and open-form compositional structure have become part of contemporary compositional usage. Among Brown’s most frequently performed and reinterpreted works is DECEMBER 1952, the score of which is a stark, abstract series of floating rectangles – a musical equivalent to a Calder mobile. His early influential orchestral scores include Available Forms 1 and Available Forms 2, and his musical friendships were legendary, from Bruno Maderna who conducted first performances of many of Brown’s works to jazz musicians such as Zoot Sims and Gerry Mulligan. Brown received many commissions, residencies, and awards, including a Guggenheim award; an honorary doctorate from the Peabody Conservatory of Music (1970) where he held the W. Alton Jones Chair of Music; and the John Cage Award from the Foundation for Contemporary Performance Arts, among others. Among his many residencies were those at the California Institute of the Arts, Yale University, the Tanglewood and Aspen Music Festivals, the American Academy in Rome, and the Basel Conservatory of Music.

Echolalia uses recycled bass clarinet sounds and effects via Max Msp to augment the performer. These recycled segments continue throughout the piece, forming a background from which the soloist may emerge. The term echolalia is clinically used to describe a repetitive speech disorder.

Adam Hardin was born in Louisville, KY. He began his formal composition education in 2000 at Truman State University in Kirksville, MO, studying under Dr. Warren Gooch. After obtaining his bachelor’s degree from that institution he went on to study composition at the University of Louisville under Dr. Marc Satterwhite and Dr. John Gibson. He received a Master’s degree from U of L in 2007. Adam received second and third place in the Missouri Music Educator’s Association Composition Contests in 2002 and 2003, respectively. In

2006, his piano trio The Orchid and the Sphynx was premiered by Trio Arsenal at the University of Louisville. The same piece was performed at the New Music Festival of the University of Nebraska at Kearney in 2007. Also in 2006, Adam received the John Hankins Award from the U of L for excellent writing in Music History and the Warren Babb scholarship for composition.

A Play on Sounds

The original material in this piece is from a story that happened in a dinosaur museum and was recorded by my wife. Musical ideas are produced from the story that shows a play on the words, which I modified by changing the voice’s speed, reversing the voices, and breaking them apart. The modified sound materials that are developed include chatting sounds, harmonic backgrounds, glitch sounds, which are organizationally combined.

Born in Seoul, Korea, **Yunsoo Kim** is a composer and a second-year master student in Music Composition at the University of Iowa. He was awarded the Graduate Fellowship in 2010 and 2011, and has studied with David Gompper and Lawrence Fritts since 2009. In 2011, he has helped to organize a series of international exchange concerts between University of Iowa and Chugye University for the Arts. Before coming to the U.S., he earned his Bachelor’s Degree in Music Composition at Chugye University for the arts in Korea, and after earning a B.M. degree, he was awarded an excellent academic scholarship while he studied music composition at Hanyang University. His works were performed in 38th Seoul Contemporary Music Festival at Sejong Center for the Performing Arts in 2006 and Nong Project 2006 at the KNUA Hall.

Sustinui Te is extracted from De Profundis, a setting of Psalm 130 for large chamber ensemble. It is in many ways the heart of both the psalm and the composition. Lying between the psalm’s opening petitions for mercy and forgiveness and its closing glimpse of redemption and restoration, these simple, meditative verses express the psalmist’s longing brokenness and look to a hope not yet seen.

Sustinui te, Domine, sustinuit anima mea in verbo eius;
speravit anima mea in Domino magis quam custodes auroram.
Magis quam custodes auroram speret Israel in Domino.

(I wait with longing for the LORD, my soul waits for his word.
My soul looks for the Lord more than sentinels for daybreak.
More than sentinels for daybreak let Israel look for the LORD.)

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Recoil is my latest electroacoustic composition. The work incorporates a wide variety of sonic material; however, most of the sounds are firearm-related in some way. Hence the title—Recoil.

Shane Hoose is a graduate of Bowling Green State University (MM) and Ball State University (BM) and is currently pursuing a doctorate in composition at the University of Iowa. Recently, he was a finalist in the Music Teacher’s National Association (MTNA) Composition Competition. He composes in both the acoustic and electroacoustic media. He is currently an adjunct instructor of music at Kirkwood Community College in Cedar Rapids, Iowa. His mentors in composition include Lawrence Fritts, David Gompper, and Elaine Lillios.

Sound, Timbre, and Density III focuses on the industrial and mechanical soundscape of city environments. While the electronic component of the piece explores the aggressive, metallic sounds of a city, the flute focuses on the human element, often rushing to the next destination, and occasionally stopping to marvel at the beauty of this complex machine... sometimes exploring the sounds in its environment, sometimes diverging into its own romanticism of city life. Similarly, the video images of transportation and manufacturing from the early and mid-20th Century remind us of the evolution and growth of big cities. The piece is primarily concerned with non-tonal pitch hierarchies and how we perceive or even do not perceive the register and hierarchal changes. The register changes and diverse instrumental sounds paired with the changing electronic accompaniment throughout the piece defines its content and shape. In its essence, the piece is an exploration of the sounds, timbres, and density created by the flute, the electronic accompaniment, and the dialogue that results from the interaction between the two.

Copenhagen Wheel

A Copenhagen Wheel is a "smart" attachment for the rear bicycle wheel that stores the energy created when pedaling and braking the bicycle. This energy can then be harnessed to give the bicycle an extra boost of energy when pedaling up a hill or whenever the rider needs a little extra help around town. Data from the Copenhagen Wheel is sent to your smart phone that includes distance, speed, calories burned and a number of other bits of information. This type of technology is far distant from the days of taping playing cards to the frame of a bicycle in order to get just a bit of sound as you rode around town. The ideas for Copenhagen Wheel come from the thought that our basic technologies found just a few decades ago have tremendously changed into objects that are implemented into our everyday lives. The transition from creating just a few sounds from a bicycle's spokes to a bicycle giving us real information is expressed in the choice of cardboard boxes and live electronics. Cardboard boxes are also used to represent the basics of our technology while the electronics that are manipulated in real-time represent the immersion of technology into simple, everyday objects.

Zach Zubow’s compositions have been featured on numerous new music conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, *Sundown*, which has also won the 2012 College Music Society Mid-Atlantic Composition Award. He was also the 2011 first prize recipient for the Five College Composition Competition hosted by the University of Massachusetts for his alto saxophone and percussion duo, *Rounded Angles* and first prize winner of the 2012 College Music Society Southern Region’s Composition Competition for his piece for found percussion titled *Hiking the Cascade Creek Trail*. As well as composing, Zach has presented his research regarding beat class transformations in Ligeti's Étude No. 4, *Fanfares*, from Ligeti’s first book of études that will be published in the online journal, *Proceedings*, for the New Music Festival at the University of Central Missouri. A new CD of works produced by ABLAZE Records titled *Millennial Masters Series* was released in October 2011 that features *Nebulae* for flute and tape performed by Dr. Rebecca Ashe. Zach holds degrees in composition from the University of Iowa (PhD), Illinois State University (MM) and Luther College (BA). For more information please visit www.zachzubow.com.

Yard Pears is a collaboratively composed structured improvisation for instrument(s), electronics, and amplified pears from the backyard of a friend’s former neighbor. Brad and Scott have both been offered these pears in the past, which Scott ate and Brad gave away. Given that yard’s inaccessibility, the grocery store has provided our fruit instruments for tonight’s performance. The work itself explores gestural and timbral transformations at the nexus of live bass clarinet, live processing and sampling, and the amplification and abuse of fruit.

Honkbox Biographies

Andrew Seager Cole is a composer and media artist. His work explores the intersection of eco acoustics, popular music, and technology with traditional concert music. He is a founding member of the Digital Honkbox ensemble and the current vice president of the Kansas City Electronic Music and Arts Alliance. His works have been performed at numerous festivals, including June in Buffalo, Music 08, International Computer Music Conference, SEAMUS, Connecticut College's Symposium on Art and Technology, the Mehr!klang Festival Freiberg, and the North American Saxophone Alliance and National Flute Association conferences. Recent commissions include works for the University of Nebraska Omaha Wind Ensemble, the Hopkins Symphony Orchestra, Clarinetist Mauricio Salguero, and Coloratura Soprano Bonnie Lander. Awards include the 2008 NACUSA Young Composer's Competition, the 2006 Prix d'Ete, and the Robert Hall Lewis and Otto Ortman Awards. Andrew holds a BA in philosophy and music from Goucher College and MM's in computer music and composition from Peabody Conservatory. Andrew is currently a Doctoral Chancellor's Fellow at the University of Missouri, Kansas City where he has studied with Zhou Long, James Mobberley, Paul Rudy, Matthew Burtner, and Chen Yi.

Katherine Crawford, a warm and versatile mezzo-soprano, holds a Master of Music degree in Vocal Performance from the Conservatory of Music and Dance at the University of Missouri – Kansas City, and a Bachelor of Music degree in Vocal Performance from St. Olaf College. She enjoys performing in the styles of opera, operetta, and musical theater, and is especially interested in contemporary and experimental works.

Recently, Ms. Crawford has had the pleasure to perform with the Kansas City Metro Opera, Kansas City Civic Opera, and UMKC Conservatory Opera Theater, specializing in comic and light-lyric roles. She currently sings with the Grammy Award-winning Kansas City Chorale, the Kansas City Symphony Chorus, and is the lead vocalist in The Digital Honkbox Revival, an improvisational electroacoustic music group. As a dedicated church musician, she is a regular cantor and soloist for weddings, funerals, and religious services for multiple denominations.

In addition to performing, Ms. Crawford enjoys helping others explore and realize their vocal potential, and has maintained a private teaching studio since 2003. Originally from Minneapolis, Minnesota, she is presently based in Kansas City, Missouri. www.katherinecrawford.com

Scott Blasco is a composer and sound artist currently residing in Washington state. He is a board member of the Kansas City Electronic Music and Arts Alliance (KcEMA) and a founding member of and performer with the Kansas City-area electroacoustic new music ensemble The Digital Honkbox Revival.

Scott currently teaches music theory, composition, and electronic music at Washington State University. He received his doctorate in composition from the University of Missouri-Kansas City, and studied music at Calvin College and Western Michigan University. He also holds a Master of Arts in Theology from Fuller Theological Seminary.

Composer and Bass Clarinetist **Brad Baumgardner** earned a B.A. in music from Western Kentucky University, a M.M. in composition from the University of Louisville, and a D.M.A. serving as the graduate teaching assistant in composition at the UMKC Conservatory of Music and Dance. Brad’s music has been featured all over the United States, most recently by the Trio Bel Canto, the Liberace Winds, and the avante garde ensemble thingNY. Brad remains active as a performer both as a solo artist and as a member of prominent area ensembles. His playing has been described by the Kansas City Star as “effortless” and “unearthly”. Recent engagements include performances of Adam Hardin’s Echolalia at the Electronic Music Midwest and SPARK festivals, multiple featured performances with the Kansas City Electronic Music Association, performances for the Charlotte Street foundation at Kansas City’s fabled Blue Room, and a performance as a soloist with the UMKC student orchestra on the premiere of his own concerto for bass clarinet and orchestra. His recent awards include an individual artist grant from the Kentucky Arts Council, a residency as an associate artist at the Atlantic Center for the Arts, and the Kauffman Foundation’s 2010 excellence in graduate teaching award.

Dr. Rebecca Ashe is a freelance musician and appears across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed at several festivals, including Electronic Music Midwest (Resident Artist for 2010 Festival), Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City-based Composers Voice Series, SPARK, SEAMUS, and the Electroacoustic Juke Joint.

Along with her active performing career, she has kept an active studio of flute students ranging from elementary school age through adult. She has also been adjunct professor of flute and music theory at Park University, in Missouri, adjunct professor of flute at the University of Mary Hardin-Baylor, and at Southwestern University in Georgetown, Texas. □□ She currently resides in Iowa City where she is the National Distribution Manager for Trevor James Flutes. She can be heard on Plastic Time, an album of music by Jorge Sosa.